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J'écoute. Je parle. 1



Lun

Teaching notes for *J'écoute. Je parle. (Levels 1 and 2)*

We present, on the following pages, notes on lesson preparation and a general lesson plan for *J'écoute. Je parle.* Levels 1 and 2. These are followed by suggested lesson plans for Cadre 1 of Chapter 1 of *J'écoute. Je parle. 1* and a translation of sample Lessons (1 and 2) into which that "cadre" (unit) has been divided. To conclude we present methodology notes about the presentation of the dialogues, structures, conversation posters, student creations, games and guessing games, rhymes and songs, and of a system for checking and recording the student's progress. (We wish to acknowledge the generous assistance of Mrs. Adrienne Game in the preparation of these notes.)

Audio–visual aids—at point of introduction in Level 1.

—*Flashcards* are used from the beginning as indicated in the teacher's guide (page 3 and following).

—*Student's picture book* is used with the first exercise which is also recorded on the tape (begins in Chapter 1, Cadre 7, page 54 of guide).

—*Tape,* as indicated above, presents exercises and dialogues which are illustrated in the student's book. Suggested method for presenting the dialogues is on pages 62 to 64 of the guide.

—*Posters* are to be used beginning in Chapter 7, Cadre 1, page 164 of guide, as indicated.

Lesson Preparations

General Preparation

The linguistic content of the program is divided into chapters that correspond either to the themes or to the structural or morphological sequencing. Before developing a detailed preparation of a particular lesson, the teacher should examine the linguistic progression of the entire chapter to be familiar with the overall framework.

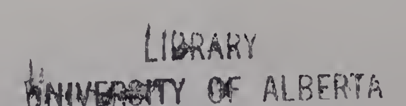
Specific Preparation

The "cadre" (or unit) is a subdivision of the chapter. Each cadre presents material from different aspects (phonetic exercises for remedial work which are related to the cadre's language elements, forms of the imperative, structural and grammatical elements, sequences of structures) and suggests the presentation techniques as well as "variety" of exercises (comprehension, aural, conversation, "fixing," re-entry, dialogue, etc.) The teacher's task, then, is to organize the material in each cadre into a certain number of lessons according to the aptitudes of the students he or she teaches. It is therefore important to study the linguistic content of each cadre before elaborating lesson outlines.

Daily Preparation

The daily preparation may be summarized as follows:
—more detailed preparation for each lesson.
—adjustment of the general plan to suit the slower/more rapid progress of the students;
—creation of supplementary exercises according to need (exercises, games, dialogues);
—organization of teaching material;
—organization and consideration of notes of the students' reactions.

These steps, far from implying an increase in the amount of time needed to prepare lessons, will aid in accomplishing that task and will in fact speed it up while ensuring a progressive sequencing from lesson to lesson.



The General Lesson Plan: *J'écoute. Je parle. 1 and 2*

1. Salutations
Warm-up

one of
- a) a familiar, known song
- b) a known rhyme
- c) conversation to increase understanding of French
- d) known dialogue

and
- e) review of:
  - i) already acquired structures
  - ii) particular problems

2. The lesson itself

order flexible
- a) aural comprehension (one each day)
- b) exercises
  - i) phonetic
  - ii) pronunciation
  - iii) intonation (as needs require)
- c) forms of the imperative (if there are any)
- d) structures
  - i) initial presentation
  - ii) controlled comprehension through question-and-answer (jeux de questions)

order flexible
- e) creative conversation
  - i) repetition of aurally comprehended utterances
  - ii) with visuals (pictures)
  - iii) with suitable objects

  or
- f) dialogue

  or
- g) song

  or
- h) rhyme

3. Conclusion (depending on the type preferred)

one of
- a) free expression
  - i) flashcards
  - ii) conversation posters
- b) staging
  - i) if dealing with a little story, the teacher can tell it while the students pantomime it
  - ii) if dealing with a dialogue, the students can act out the various roles
- c) game
- d) guessing game
- e) song
- f) rhyme

Suggested Lesson plans for Chapter 1, Cadre 1

Leçon 1

Day 1 (20 minutes)

Warm-up (4 min) Greetings: Bonjour,—
Aural comprehension (8 min) (Flashcards 1 & 2)
Regardez et écoutez. (+ gestures)
—Voilà un garçon. (indicating flashcard + students)
—Léo court. Il court.
Phonetic (5 min) Aural discrimination (Exercise 1-3)
[i] [y] (si/su + ni/nu)
Commands (2 min) Levez-vous. Asseyez-vous.
Finish (1 min) Au revoir mes élèves.
Au revoir Jean, Marie etc.

Day 2 (20 minutes)

Warm-up (5 min) Bonjour—(1 min)
Levez-vous. Asseyez-vous. (1 min)
Révision: Voilà un garçon. (3 min)
(Regardez et écoutez) (Flashcards 1+2)
Phonetic (5 min) aural discrimination (Exercises 3-5)
[i] [y]
Collective repetition (5 min) [i] [y] (page 10, #1+2)
#3. Imitation (Flashcard 3)
Aural comprehension (4 min) Flashcards 1, 2, & 3
Salutation (1 min) Au revoir

Leçon 2

Day 3 (20 minutes)

Warm up (4 min) Bonjour. (2 min)
Levez-vous. Asseyez-vous. (2 min)
Phonetic (6 min)
Aural discrimination
Exercice 1, page 7 (1 min)
Exercice 2, page 12, Flashcard 3 (2 min)
Pronunciation—Ex 3, 4, & 5 (3 min)
Commands (4 min) Levez/Baissez—les mains
Aural comprehension (5 min) (Flashcards 4-7)
"Au clair de la lune"
Salutation—Au revoir (1 min)

Day 4
(20 minutes)

Warm up (4 min) Bonjour. . . . . . (1 min)
Levez-vous. Asseyez-vous. (1 min)
Levez les mains. Baissez . . . . . (2 min)

Aural Comprehension (6 min) (Flashcards 4-7)
Au clair de la lune

Phonation (8 min) p 14 #1 & 2
—[i] [y] (4 min)
—lyrics (4 min)

Revision (2 min) Voilà un garçon. (Flashcard 1)
Voilà une fille. (Flashcard 8)
Au revoir.

Day 5
(20 minutes)

Warm up (2 min) Bonjour.
Levez les mains. Baissez les mains.

Phonetic (5 min) Pronunciation (p 14 #1) collective (2 min) i-u-i-u
(p 15 +16) collective & individual (3 min)

Aural comprehension (4 min) (Flashcard 1, 2, 8, & 9)
Voilà une fille. Voilà un garçon.

Aural comprehension (8 min) (Flashcards 4-7)
"Au clair de la lune" lyrics & singing

Commands (1 min) Levez les mains. Baissez . . . . .
Levez-vous. Asseyez-vous.
Au revoir.

Chapter 1 Cadre (Unit) 1

A. Greetings

Aural comprehension only

Bonjour,
Au revoir,
{ Madame/Mademoiselle/Monsieur.
mes élèves.
Louis/Robert/etc.

B. Phonetic

Acquisitions

The vowel sound [y][1] in opposition to the vowel sound [i] in the following combinations:

The oppositions [t] / [d] , [s] / [z] , [n] / [m]

The vowel [i] and [y] in the following syllabic groups:
CV[2], CV + CV, V+ CV
CVC, V+CVC, CV + CV̇C

C. Imperative forms

Oral global comprehension only

1) Levez-vous.[3]
Asseyez-vous.

2) Levez } les mains.
Baissez

3) Série: Levez-vous.
Levez les mains.
Baissez les mains.
Asseyez-vous.

D. Suggested procedure

The two lessons following are presented only as suggestions. The course of these lessons is the result of the experiences of 12 French teachers with 3000 students (grade 4) at Peterborough, Ont.

[1] Each time a sound is represented by a phonetic symbol, it will be placed in square brackets. It is understood that the symbols won't be shown to the students.
[2] C=consonant V=vowel
[3] The vowel sound [ə] underlined should be pronounced. Generally, we have retained the pronunciation of the weak [ə] in the beginning syllable.

Lesson 1

A. Greeting

On entering the classroom the teacher first greets the classroom teacher and then a few students individually.

—Bonjour, { Madame/Mademoiselle (ou) Monsieur.
mes élèves.
Robert/Louise/etc.

Remarks

The teacher greets the class but doesn't wait for the students to return the greeting, neither collectively nor individually. One doesn't present the expression "bonjour madame/mademoiselle (or) monsieur" as mechanisms, from the first lesson, for that would be presenting, at a blow, too many difficulties and would doom a large number of students to definite frustration.

The simple word "bonjour" presents the following phonetic difficulties:

[õ] nasal vowel unknown in English: to achieve this nasalization, the student is directed to add the consonant [n] to the vowel [o] for it is the closest sound in the native language to the nasal.

[ʒ] the consonant [ʒ] exists in English but is usually preceded by [d]—[dʒ]—as in "Joan, judge";

[u] diphthonged vowel in English, pure in French;

[r] completely different consonant sound from English [R] : in English the end of the tongue comes into play taking a folded back position, while in French the point of articulation is completely different, the end of the tongue playing no part during the articulation.

The words "madame, mademoiselle et monsieur" present as many difficulties concerning articulatory, syllabic, accenting, and intonation habits of the French.

The presentation of these greeting formulas, as mechanisms to be acquired, is delayed until Cadre 6 of this chapter. The student will have to master one by one the difficulties contained in these words before being asked to use them.

B. Aural comprehension

Maître—Regardez et écoutez . . . (clear and precise gestures)

(Flashcard 1)

Voilà un garçon. C'est un garçon. (point to a student and speak to the class.) C'est un garçon . . . C'est un garçon . . . (point to a girl) Cȩ n'est pas un garçon?[1] Non, cȩ n'est pas un garçon. (point to another girl.) C'est un garçon? (Pause) Non, cȩ n'est pas un garçon. (Return to the Flashcard) Voilà un garçon. C'est un garçon. C'est Léo. Cȩ n'est pas Peter. Cȩ n'est pas John. C'est Léo.

[1]The oblique line through the weak [ə] indicates that this vowel is not pronounced.

(Flashcard 2)
Regardez . . . Voilà un garçon. C'est Léo. Léo court . . . Il court . . .

Remarks
The aim of this type of exercise is to develop in the student the habit of listening and perceiving, in a global way, the expressed thought. What is imprecise at the beginning will become clear and precise if each lesson contains an aural comprehension exercise.

The teacher's talking, in this type of exercise *should never be followed by questions and answers,* because it is not so much important for the student to slow down for the meaning of individual words as to grasp the general meaning of the talk. This warning applies particularly to the student who begins to express himself in French and who would run into many difficulties of vocabulary and syntax inherent in the learning of a second language. The aural comprehension exercise differs from the demonstration because it does not immediately lead on to the conversation.

The exercise could bear on several subjects, according to the level of development and interest of the students: state of the weather; certain incidents which occur in the classroom; scenes of contemporary life; little stories; descriptions; etc — . The thoughts expressed in the course of the exercise must be illustrated during the first months.

The regular presentation of aural comprehension exercises is also a long range preparation for creative exercises that one will request of the students at the beginning of the fourth month.

Each cadre of the program suggests the type of aural comprehension to present during the course of the lessons relating to it.

C. Presentation of objectives

The objectives proposed to the students ought to be clear, precise, and possible. To be continually able to move towards these goals, the students ought to understand them clearly. To this end, the teacher expresses himself forcibly in English. He teaches the students
i) about the habits that he proposes to develop in them;
ii) the manner and the order in which these habits develop normally.

Example
While you were listening to me, some of you smiled, others laughed. Why? Because, for many of you, this is the first time you heard someone speaking French to you. You heard a number of sounds for the first time today. You noticed the melody of the sentences was quite different from that of your own language.

We do not expect you to start speaking French today, nor tomorrow. You will begin by listening carefully to the sounds of the French language, and then you will learn to reproduce these sounds. Pretty soon you will begin to talk and in a few months you will be able to create your own little stories in French.

Let's start right now with a typical French sound.

D. Phonetic

Acquisitions (to be learned by students)

The vowel sound [y] in the following contrasts: si/su ti/tu dis/du ni/nu

Objectives

a) to obtain an emission as clear and full as possible of the sound [y] in opposition to the sound [i];
b) to master the oppositions (contrast)
si/su ti/tu dis/du ni/nu
c) to develop the following articulation habits:
- lips rounded and projected for the production of [y];
- point of tongue lowered and pressed behind the lower teeth for the production of sounds [i] and [y];
- anticipation of the vowel sound in syllabication.

Suggested procedure

Aural perception

The student listens and watches attentively.
—Ecoutez et regardez

1. Pronounce the vowel sound *u* several times.
Utterances ought to be separated, with a sure beginning and a full finish. The tone of the voice should be uniform. The first utterances are prolonged (for 2 or 3 seconds); the last ones, short.
[γ:::] [γ:::] [γ::] [γ:] [γ] [γ]

2. Pronounce the sounds [i] and [y] successively, taking care to make a slight pause between the sounds. The beginning and the end of each utterance ought to be full.
[i] [y ::] [i] [y ::] [i] [y :] [i] [y] [i] [y]
The pause between the sounds allows the observation
- that the lips change from the parted position to the rounded and projected position;
- that the muscles are firm.

One could draw the attention of the students to the opening of the mouth and the position of the lips indicating these by pointing with the finger, simply while sounds are being uttered.

3. Pronounce several times the prolonged [y].
The beginning ought to be sure; the finish should be full.
[y :::] [y :::] [y :::]

Point out:
- that the jaws and lips don't move during the uttering;
- that the voice does not slide towards the end of the utterance: the production of sounds stops abruptly.

4. In French the vowel occupies a dominant place in the syllable, which explains why the francophone tends to anticipate the vowel, while the anglophone tends more so to anticipate the consonant, in the native language. Thus, in French, the lips are rounded, drawn apart, or projected in most syllables before articulating the consonant. The following exercise illustrates this characteristic of French without explaining it to the students.
—Ecoutez et regardez.
i—ti / u—tu
i—di / u—du
i—ni / u—nu
i—si / u—su

ti / tu dis / du ni / nu si / su

Aural discrimination

—Now let's say [i] is sound number one and [y] sound number two. I want you to tell me which of the two sounds you are going to hear. Remember [i] is sound number one, [y] is sound number two.

Exercise (1)

At the beginning prolong the vowel [y] a little more than the vowel [i]. (Do not accept collective replies!)
[y :::] [i] [y ::] [i] [y :] [i] [y :]
N.B. The first three exercises run on without the students being aware.

Exercise (2)

Pronounce the vowels briefly, for an equal length of time, with a firm attack, a full finish, and with a steady volume.
[i] [y] [i] [y] [i] [y]

Exercise (3)

Pronounce the vowels briefly, not following any particular order
[y] [y] [i] [y] [i] [i] [y] [y] [y]

Exercise (4)

In the following words tell me whether you hear sound number one, or sound number two.

(CV) dis du nu su si dis tu

(CVC)
1. cire
2. sur
3. sûtes
4. site
5. six
6. suce
7. dune
8. dîne

Exercise (5)

Now, let's see if you can find out whether or not the following words or groups of words contain sound [y]. Raise your hand when you hear the sound. Do not raise your hand if you do not hear it.

1. dix ponts
2. Dupont
3. un bureau
4. un barreau
5. imite
6. humide
7. musique
8. Monique
9. minute
10. visite
11. usine
12. Susie

E. Imperative forms

Global comprehension only

Levez-vous.	Asseyez-vous.

Suggested procedure

a. Orientation

Orientation has one objective: to prepare the minds of the students to perceive the sense of the structures that will be presented to them.

—Ouf! je suis fatigué. J~~e~~ m'assieds.
(Pause) Je m~~e~~ lève. (Pause) J~~e~~ m'assieds.
Je m~~e~~ lève. Etc. . . .etc.

The teacher repeats these two actions several times, taking care to describe orally and simultaneously what he is doing.

b. Application

This exercise on the imperative forms is easily understood by the students. The difficulties are reduced to the minimum.

For one thing, the student has only one intent: that of understanding. This understanding will be shown by the actions in response to commands received from the teacher. For another thing, the application exercise comprises only one structure that the teacher repeats several times. The teacher makes the appropriate gesture with each command, in order always to facilitate understanding.

The objective, proposed to the student, is possible and quickly achieved. The student sees his first efforts rewarded with success; and he takes pleasure and satisfaction from it. A first contact is established between teacher and student. Here is communication without the student being called on to express himself in the traditional sense, that is, by speech in the second language.

—(Teacher addressing the whole class)
Tous ensemble, levez-vous. (Repeat the gesture and command until the last student is on his feet.) Levez-vous. Allez! levez-vous. Parfait! Parfait! Maintenant, asseyez-vous. Etc. . . .

Give the same commands to several rows then to several groups of two or three students each.

F. Pronunciation exercise

During the aural perception and aural discrimination exercises the student has heard and listened to the sound [y] several times. Now we invite the student to utter this sound.

Procedure

1.—Ecoutez et regardez . . .

- Watch my lips. Notice how they are curled and pushed out for the second sound:
  [i] [y :::] [i] [y :::]
- Notice the very small opening left for the second sound:
  [i] [y :::] [i] [y :::] [y :::]
- The tip of my tongue is pressed very hard behind my lower teeth; it stays there for both sounds.
  [i] [y :::] [i] [y :::] [y :::]

2. Collective repetition

Have the students go from [i] to [y], making a slight pause between the sounds to allow the lips to push out strongly before the uttering of [y]—the tongue keeping its initial position. Watch that the students maintain the same pitch throughout the whole vowel and that they don't let their voices drop towards the end. The final close should be clear.

M. – Ecoutez et répétez. (Pause) [i]

E. – [i]

M. – (Pause) [y:::]

E. – [y:::]

M. – [i]

E. – etc. . . etc.

3. Imitation (Carte-éclair 3)

– Regardez. Voilà une auto... une ancienne auto. Ecoutez le klaxon: [y y:::] [y y:::] [y y:::]

– Répétez: [y y:::] [y y:::]

Have the largest number of students, in turn, imitate the horn.

4. Collective and individual repetition of the following groups:

1. i — u — su
2. i — u —tu
3. i — u — nu
4. i — u — du

5. Collective and individual repetition of the following contrasts:

si/su ti/tu ni/nu dis/du

Note

Collective repetition always precedes the individual repetition but never replaces it.

G. Greeting

(To the whole class)—Eh bien! la leçon est finie.
(To the class teacher)—Au revoir, Mme/Mlle ou M.
(To the whole class)—Au revoir, mes élèves.

Lesson 2

A. Imperative forms

Global comprehension only

Levez-vous.	Asseyez-vous.

Suggested procedure

1. Give the commands to the whole class.
2. Give the commands to two or three groups of students.
   —Peter, Mary et Louise, levez-vous.
   (Pause)
   Asseyez-vous.
   Parfait!
   —Suzanne, Claude et Robert, levez-vous.
   Asseyez-vous. Levez-vous. Etc. . . . etc.

B. Pronunciation

Acquisition

Contrast of open-type vowel [i]/rounded vowel [y] si/su   ti/tu   ni/nu   dis/du

Suggested procedure

Exercise (1)
—Ecoutez et regardez. . . .
(see exercise (1) lesson 1, Aural discrimination)

Exercise (2)
Imitation of horn (Flashcard 3)

– Voilà l'auto. Ecoutez le klaxon: [γ γ:::] [γ γ:::]
– Répétez...

During the pronunciation exercise, the imitation of an old-fashioned car horn gives good results. The student forgets himself, loosens up more, and makes the sound more easily and more fully.

Exercise (3)
Get the student to anticipate the vowel sound before articulating the consonant. The lips should therefore take the position required for uttering the vowel *before* uttering the consonant.

Collective exercise
1. i — u — su   3. i — u — nu
2. i — u — tu   4. i — u — du

Exercise (4)
Individual exercise: have several students repeat in turn
1. i — si / u — su   3. i — ni / u — nu
2. i — ti / u — tu   4. i — di / u — du

Exercise (5)
Collective exercise
si/su   ti/tu   ni/nu   dis/du

C. Imperative forms

Global comprehension only

Levez Baissez } les mains.

Suggested procedure

a. Orientation

—(Raise a hand) Voilà une main. C'est une main. (Raise the other hand) Voilà une autre main. C'est une main.
(Shake your 2 hands) Voilà deux mains. Je baisse les mains. (Pause, then slowly lift your hands) Je lève les mains. (Pause) Je baisse les mains. Etc. . . . etc. . . .

b. Application

1. Give the commands to the whole class
2. Give the commands to two or three rows of students.

D. Aural comprehension

—Ecoutez et regardez . . .

(Flashcard 4)
Voilà Pierrot. Pierrot dort. Regardez . . . Voilà la lune: c'est la nuit. Pierrot dort.

(Flashcard 5)
Voilà Arlequin. Il frappe . . . Toc—toc—toc! Toc—toc—toc!
Arlequin crie: "Pierrot! Pierrot!"

(Flashcard 6)
Ah! voilà Pierrot. Pierrot regarde Arlequin. Pierrot est surpris.

(Flashcard 7)
Et regardez . . . Voilà une plume. Arlequin dit: "Prête-moi ta plume. Prête-moi ta plume, s'il te plaît."

The teacher sings "Au clair de la lune"

Au clair de la lune



Au clair de la lune,
Pierrot répondit:
Je n'ai pas de plume,
Je suis dans mon lit.

Va chez la voisine:
Je crois qu'elle y est,
Car, dans sa cuisine,
On bat le briquet.

E. Pronunciation

Contrast the sounds [i] / [y]

Suggested procedure

1. Take up the melody of "Au clair de la lune," using the sounds [i] / [y].
   i — u — i — u — i — u
   i — u — i — u — i
   i — u — i — u — i — u
   i — u — i — u — i
   i — u — i — u — i — u
   i — u — i — u — i
   i — u — i — u — i — u
   i — u — i — u — i
2. Ask the students to sing.
   - Present two lines at a time, if the students don't know the melody.
   - Watch the position of their lips during the singing.

F. Pronunciation

The vowels [i] and [y] in the following syllabic groups: CV, CV+CV, V+CV, CVC, V+CVC, CV+CVC Contrast of unvoiced and voiced consonants: [t] / [d], [s] / [z] Contrast of nasals (voiced): [n] / [m]

Note

To articulate [t] [d] [n] before a posterior vowel the point of the tongue touches the upper incisors; before an anterior vowel—[i] [y] [e] [ø] [ɛ] etc.—, the point of the tongue moves forward just to the lower incisors. Particularly note that it is the top part of the point of the tongue that pushes against the teeth, in a manner that the tongue keeps a rounded position. To close the consonants [t] [d] [n] it is a forward point of the tongue that makes contact with the upper incisors.

Throughout the exercise, one must watch that the students

- press the point of the tongue (the top part of the point) against the lower incisors;
- and anticipate the vowel, that is that they draw back or round the lips, as needs be, before articulating the consonant.

Suggested procedure

Collective and individual repetition

CV	ti / di	tu / du
	si / zi	su / zu
	ni / mi	nu / mu
CV+CV	d'ici / d'issue	
	dis-tu / tu dis	
	scies-tu / tu scies	
	nies-tu / tu nies	
	midi — Mimi — Suzie	
V+CV	ici / issue	
CVC	site / Cid	
	sûtes / sud	
	dix / disent	
	Nice / nise (Denise)	
	Miss / mise	
	sûtes / Zut!	
V+CVC	imite — humide — usine	
CV+CVC	visite — minute	

G. Imperative forms

Global comprehension only

Series:

Levez-vous.
Levez les mains.
Baissez les mains.
Asseyez-vous.

Give the series of commands to the whole class, then to several rows of students.

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Presentation of dialogues, posters, personal creations, games, rhymes and songs.

1. Methodology of presenting the dialogues

1. *The teacher reads the dialogue* several times taking care to link the language units directly with the illustrations, to the gestures and attitudes of the characters. Careful listening assures correct reproduction as much of the sounds as of the rhythm and intonation of the sentence. In the repetitions the teacher should maintain *the intonation and rhythm* appropriate to the aural pattern of each language unit in order to obtain an exact reproduction.

2. *Once assured that the class has heard and understood clearly*, the teacher asks a student (generally one who speaks or repeats best) to play one of the characters, keeping for himself the other role. Acting in character, the teacher and student play the scene several times. If the dialogue is long, repeat only a section at a time.

3. *Collective and individual repetition.* The situation is a psychological stimulus which facilitates the acquisition of the rhythm and intonation of the language units, just as careful listening is a physiological stimulus which allows an exact reproduction of the sounds. It is during the reproduction of the situation that the collective and individual repetitions should take place.

Collective repetition—The teacher reads one part while the class reads the other. If there are more than two characters, the class could be divided into as many groups as necessary and a part assigned to each group. Everyone imagines himself to be in the real situation and repeats the dialogue in that mood.

Individual repetition—This repetition follows the same principle. Every student is asked to play one of the roles. When time allows, each student should have the opportunity to play several roles.

4. *The dialogues provided* in the program don't presume to be the only ones possible. The teacher could also suggest other similar or slightly different situations, in such situations using the structures already learned. The teacher could ask the students themselves to suggest other situations.

5. *The teacher does not interrupt the dialogue to correct errors.* He notes them, however, and then in the following conversation, he makes some exercises in order to correct and fix the correction in the students' minds.

6. *The tape recorder*—One can follow procedure and apply the principles outlined above and use the tape recorder with good results.

a) play the complete dialogue two or three times.
b) move on to the repetition exercise. In this exercise of identical repetition (there are no substitutions at this point) pauses have been left to allow repetition of the model by one or several students.

Example: Qui est-ce? Qui est-ce?

The student hears the model and repeats it. Then he listens again to find out if he has repeated it well or poorly. Then he repeats the model again to strengthen the effect of the exercise.
c) Ask the students to play the dialogue according to the procedure explained earlier.
"Bonjour, Monique". (Student's book, page 3)
Characters—Mademoiselle Caron et Monique.
Scene—Mlle Caron meets Monique in the street.

2. Structures

a) The "structure" is the vehicle by which one learns a language. Thus it becomes the most important part of a lesson.

In the presentation of structures, the teacher can make use of flashcards, conversation posters, concrete objects, concrete examples (gestures).

The teacher can proceed as follows:

i) demonstration
ii) elaboration (conversation)—question-and-answer (jeu de questions)
iii) exploitation—active use of the new structure(s) by the students
 —question-and-answer between them
 —re-creations
 —staging of the dialogue or of similar dialogues. By these transpositions, the students acquire ease in their use of the language.
 —the students transpose the acquired structures into real situations. Then, the teacher can draw forth those situations into which use of the acquired structures will fit naturally.

b) *"Fixation" of structures*—student's book
The fixation exercises will act to reinforce the structures acquired aurally.

Plan to follow:

i) as a point of departure, it is useful to identify the characters;
ii) the students listen to the tape or to the teacher while following in their books;
iii) the students listen and repeat, collectively (as class), as a group, and individually (the teacher makes corrections as needed).

In this type of exercise, one should require of the student speech reproduction as close to the original model as possible. (In intonation and articulation.)

iv) after the repetition exercise, the teacher questions the students and the students ask questions of each other.

3. Global presentation (conversation posters)

Each conversation poster introduces new structures and vocabulary in a micro-situation. This type of presentation leads the students to self-expression through simple short stories.

Suggested procedure.

1. Identify the characters.
2. Tell the entire story twice.
3. Return to the first segment—explain it using concrete examples and question-and-answer.
4. Transfer the newly-acquired items to other realistic situations.
5. Describe the situation once again.
6. The students themselves are then asked to describe the situation.
7. Follow the same steps for the remaining segments.

N.B. Although noting the errors as they occur, the teacher does not correct the students in the midst of their descriptions. The errors will be attended to in the exercises which will follow.

4. Personal creations by the students

The "creations" are short stories or simple dialogues composed by the students themselves. By switching roles, the students have the opportunity of expressing themselves about many different subjects. In the beginning, the teacher should direct the students to:

—imitate the model exchanges they hear;
—describe the illustrations, flashcards, conversation posters;
—describe familiar objects and animals;
—create short dialogues.

5. Games and Guessing Games

The games and guessing games help the students acquire the structural mechanisms (especially the more difficult ones) while "playing." These activities will often appear at the end of a lesson. After explaining the game, the teacher gives some examples (avoiding English directives).

6. Rhymes and Songs

The purpose of these is to:

i) give variety and enjoyment to the lessons;
ii) perfect intonation, articulation, and pronunciation.

The first presentation should be aural and the first comprehension, global.

Suggested procedure:

i) Have the students listen to the rhyme or the song several times while being shown illustrations—if possible. Take care to associate the words with the pictures.
ii) If the rhyme or the song is an actual part of the core material, formally teach the structures and vocabulary.
iii) Have the students beat out (with their feet or hands) the rhythm of the rhyme or song while listening to it.
iv) Have them listen once more and then reproduce the rhythm; (la-la-la . . .) if there are any difficulties, the teacher can do this with them.

v) Have the students repeat the words in a rhythmic fashion (sentence by sentence, group by group).
vi) Have the students speak or sing the learned section with the teacher.
vii) Have several students pantomime the rhyme or song while the rest of the students sing or speak.

Recording Student's progress (pp. 98 and 286)

p. 98—
While the students are acting the dialogue, the teacher can note the progress of each student. The teacher can also note mistakes in phonation, liaison, etc., to write down later (during the interval between classes, for example) on the record slips that have been prepared beforehand.

p. 286—
The problem. It is understood that the teaching ought to be as individualized as possible. To do this, the teacher alternates continually between collective and individual exercises. The collective exercises allow the shy students to develop confidence in themselves. The individual exercises can have several objectives: loosen the tongue, confirm the understanding of a structure or make its use automatic, to speed up reflexes, etc. Whatever the objectives, the individual exercises allow the discovery and correction of mistakes that the students make during a lesson. However, the teacher cannot spot all the mistakes made by all the students in the course of a lesson and, still less, recall them during the next class to make the corrective exercises that are needed. If one teacher teaches a few hundred students, the job becomes impossible, without a system that is at once practical and economical of time.

The record slips

The records permit the noting of specific remarks about each student's pronunciation of vowels, articulation of consonants, assimilation of structures, and motivation. These record slips are part of the student's total records.

The teacher who uses a system of record slips is able to determine the progress, great or little, of his students and fairly accurately analyzes the difficulties or weaknesses of each of them. The degree of aptitude of the children is made more clear each day, permitting the teacher to foresee the obstacles and to adapt the teaching techniques to their needs.

One can evaluate the progress of the students in several ways: (1) in watching them during lessons; (2) in analyzing recordings made during the lessons; (3) in administering objective tests.

The working out of objective tests demands thorough knowledge in this area and needs long preparation. It remains possible to pay particular attention to one or two students during each French lesson, without at all neglecting the others. It is a matter of determining in advance (perhaps the night before, during lesson preparation) those students who will be the object of close scrutiny the next day. The results of this scrutiny are written on the recording slips during the interval between classes.

A more thorough analysis of acquired knowledge or of weaknesses to be corrected can be made by recordings of the dialogues or exercises, and of little oral compositions.

With the aid of the slips the teacher can make up a list of mistakes, their frequency of occurrence, and the context in which these mistakes are found.

These findings then permit the preparation of really effective corrective exercises. It is a matter at first of correcting the most common mistakes. Then one can go on to individual problems.



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